

UNIVERSITY OF
ILLINOIS LIBRARY
AT URBANA-CHAMPAIGN
MUSIC

The person charging this material is responsible for its return to the library from which it was withdrawn on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.
To renew call Telephone Center, 333-8400

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN



^{14/12/87}
~~JAN 2 1987~~



~~JUN 2 1987~~

6/2/87

4/12/87

~~AUG 10 1987~~

~~JUN 2 1987~~

DKJ 3-8

5/10/95

8-10-01

~~FEB 0 2001~~

~~APR 30 2007~~

AB 5-9-07

L161—O-1096

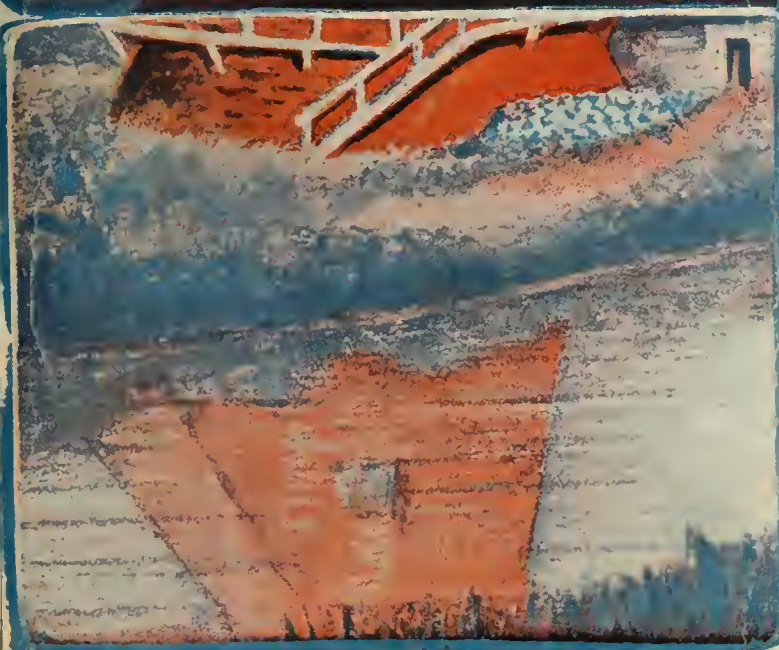
DAVID MONTGOMERY AND FRED. A. STONE

IN CHARLES HILLMANN
PRODUCTION

110
37

THE RED MILL

BOOK & LYRICS BY
HENRY BLOSSOM
MUSIC BY
VICTOR HERBERT



B. Wallis

M. WITMARK & SONS

JOSEF WEINBERGER, LEIPZIG AND VIENNA

ALLAN & CO. MELBOURNE, AUSTRALIA

CANADIAN AMERICAN MUSIC CO. LTD. TORONTO

NEW YORK CHICAGO LONDON SAN FRANCISCO

Rights of Performance and For Mechanical Instruments reserved

DAVID MONTGOMERY AND FRED STONE
IN CHAS. DILLINGHAM'S PRODUCTION

THE RED MILL

A MUSICAL COMEDY

BOOK & LYRICS BY

HENRY BLOSSOM

MUSIC BY

VICTOR HERBERT.

VOCAL SCORE

Price ~~\$2.00~~ net
6/6

M. Witmark & Sons.

NEW YORK
ALLAN & CO. MELBOURNE
AUSTRALIA

CHICAGO
LONDON

JOSEF WEINBERGER
VIENNA-LEIPZIG

SAN FRANCISCO
CANADIAN AMERICAN MUSIC CO.
TORONTO ONT. CANADA

Copyright MCMVI by M. Witmark & Sons

English Copyright Secured

Charles Dillingham
Presents
DAVID MONTGOMERY AND FRED A. STONE
in

The Red Mill

A Musical Play in Two Acts.

Book and Lyrics by
HENRY BLOSSOM.

Music by
VICTOR HERBERT.

CAST OF CHARACTERS.

"Con" Kidder,] Two Americans "doing" Europe [FRED A. STONE.
"Kid" Conner,		DAVID MONTGOMERY.
Jan Van Borkem, Burgomaster of Katwky-ann-Zee.		EDWARD BEGLEY.
Franz, Sheriff of Katwky-ann-Zee		CHARLES DOX.
Willem, Keeper of the Red Mill Inn		DAVID L. DON.
Captain Doris Van Damm, in love with Gretchen		JOS. M. RATLIFF.
The Governor of Zeeland, Engaged to Gretchen		NEIL M'CAY.
Joshua Pennefeather, Solicitor, Lincoln's Inn Fields, London (Automobiling with his daughter through Holland).		CLAUDE COOPER.
Gretchen, The Burgomaster's daughter		AUGUSTA GREENLEAF.
Bertha, The Burgomaster's sister		ALLEEN CRATER.
Tina Bar-maid, Willem's daughter		ETHEL JOHNSON.
Countess De La Fere, Automobiling with her sons through Holland		JULIETTE DIKA.
Flora.		CONNIE EASTMAN.
Dora.		KITTY HOWLAND.
Lena.		PAURA DESMOND.
Anna.		CLEO SVENINGER.
Phyllis.		ESTELLE BALDWIN.
Madge.		SADIE PROBST.

Peasants, Artists, Aides de Camp, Burghers etc.

SYNOPSIS OF SCENERY.

ACT I.— At the sign of the Red Mill.
ACT II.— A Hall in the Burgomaster's House.
Time: The Present.
Place: Katwky-ann-Zee, Holland.

Staged by. FRED. G. LATHAM.
Musical Director MAX HIRSCHFIELD.

111563
115011

CONTENTS.

ACT I.

OVERTURE	5
1 OPENING CHORUS	13
2 MIGNONETTE	27
3 YOU NEVER CAN TELL ABOUT A WOMAN	33
4 WHISTLE IT!	37
5 A WIDOW HAS WAYS!	40
6 THE ISLE OF OUR DREAMS	44
7 GO WHILE THE GOIN' IS GOOD	48
8 ENSEMBLE Including When You're Pretty And The World Is Fair	52
9 FINALE Including Moonbeams 73.	69

ACT II.

10 OPENING CHORUS	87
11 THE LEGEND OF THE MILL	94
12 GOOD-A-BYE, JOHN	99
13 I WANT YOU TO MARRY ME	105
14 EVERY DAY IS LADIES' DAY WITH ME.	110
15 BECAUSE YOU'RE YOU	117
16 THE STREETS OF NEW YORK	121
17 ENTRANCE OF WEDDING GUESTS	126
18 FINALE	134

Added Numbers

19 IF YOU LOVE BUT ME	139
---------------------------------	-----

The Red Mill.

A Musical Play in Two Acts.

Overture.

VICTOR HERBERT.

Allegro.

Piano.

f

ff

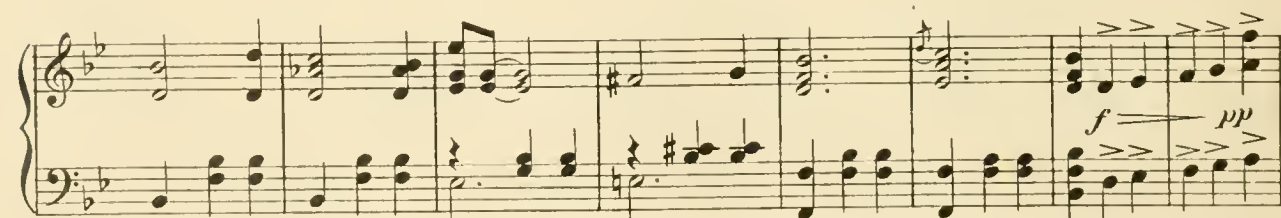
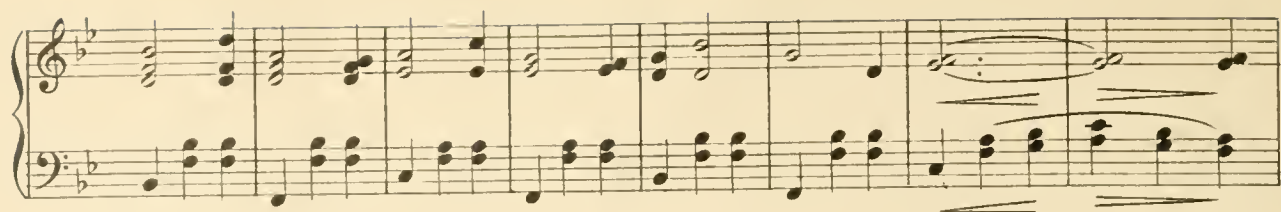
mf

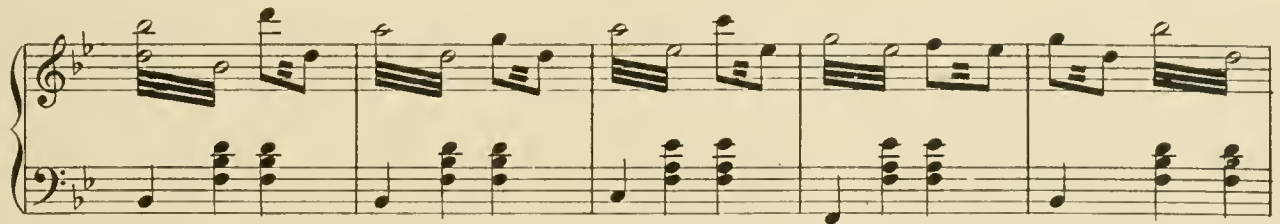
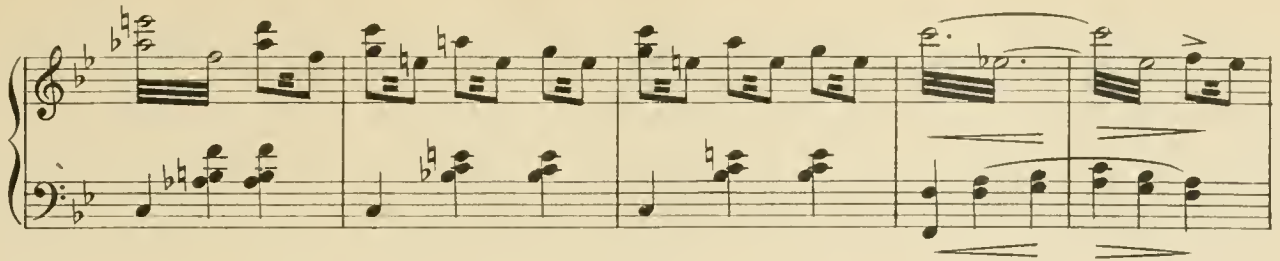
Tempo di Valse moderato.

cresc.

sfz

p





Andantino grazioso.

8



Andante.

9

pp *dolcissimo.*

The first system of musical notation for the Andante section, measures 1-4. The music is in 6/8 time. The right hand features a melody of eighth notes with a slur over measures 1-2 and a crescendo hairpin. The left hand provides a harmonic accompaniment with chords and single notes.

The second system of musical notation for the Andante section, measures 5-8. The right hand continues the melodic line with a slur over measures 5-6 and a crescendo hairpin. The left hand accompaniment remains consistent.

poco rit.

The third system of musical notation for the Andante section, measures 9-12. The right hand has a slur over measures 9-10 and a crescendo hairpin. The left hand accompaniment continues. The system ends with a double bar line and repeat signs.

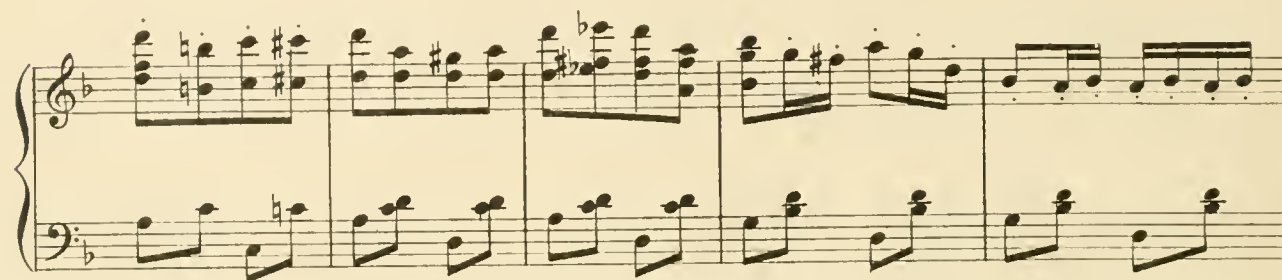
Tempo di Marcia.

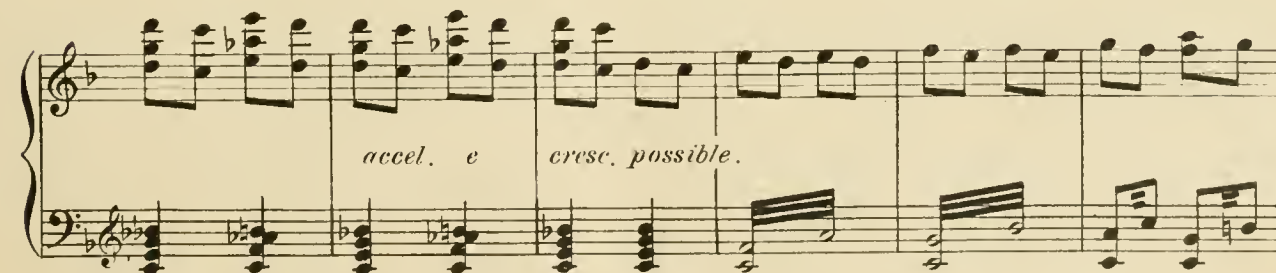
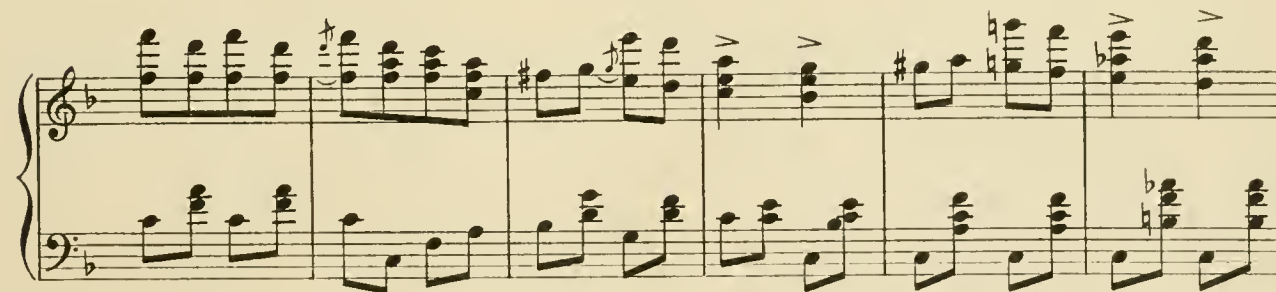
f *p*

The first system of musical notation for the Tempo di Marcia section, measures 1-4. The music is in 2/4 time. The right hand has a melody of eighth notes with a slur over measures 1-2 and a crescendo hairpin. The left hand has a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic and a piano (*p*) dynamic marking.

The second system of musical notation for the Tempo di Marcia section, measures 5-8. The right hand continues the melodic line with a slur over measures 5-6. The left hand accompaniment remains consistent.

The third system of musical notation for the Tempo di Marcia section, measures 9-12. The right hand continues the melodic line with a slur over measures 9-10. The left hand accompaniment remains consistent.





Molto meno.

First system of musical notation. Treble and bass staves. Treble staff has two triplets marked with a '3' and a slur. Bass staff has two triplets marked with a '3' and a slur. Dynamics: *fff* in the first measure, *ff* in the second measure. Accents are present on several notes.



Second system of musical notation. Treble and bass staves. Treble staff has several measures with eighth and sixteenth notes. Bass staff has several measures with eighth and sixteenth notes. Accents are present on several notes.



Third system of musical notation. Treble and bass staves. Treble staff has several measures with eighth and sixteenth notes. Bass staff has several measures with eighth and sixteenth notes. Dynamics: *sffz* in the third measure of the bass staff. Text: *accel. al Fine.* above the treble staff in the third measure. Accents are present on several notes.



Fourth system of musical notation. Treble and bass staves. Treble staff has several measures with eighth and sixteenth notes. Bass staff has several measures with eighth and sixteenth notes. Accents are present on several notes.



Fifth system of musical notation. Treble and bass staves. Treble staff has several measures with eighth and sixteenth notes. Bass staff has several measures with eighth and sixteenth notes. Dynamics: *poco pesante.* above the treble staff in the first measure, *sffz* in the second measure of the bass staff, *sffz* in the third measure of the bass staff, *sffz* in the fourth measure of the bass staff, *sfffz* in the fifth measure of the bass staff. Accents are present on several notes.

No 1.

ACT I.
Opening Chorus.

Allegretto grazioso.

Piano. *f*

GIRLS.

By the side of the mill with its

sails hang-ing still and the bridge so quaint, _____ We've been

pos - ing for hours with our bas - kets of flow'rs as they paint, paint,

paint. _____ We are pret - ty they say, as they sketch us each day! We're sup -

posed by the way to get ve - ry good pay, but we

fear that it may be some dis - tance a - way, for they

don't seem to sell their pict - ures. By the side of the mill with it's

sails hang - ing still and the bridge so quaint, We've been

po - sing for hours with our bas - kets of flow'rs as they

paint, paint, paint, _____ For they like us to pose in our

poor peas - ant clothes with our wood - en sa - bots and our

queer col - ored hose, but we real - ly sup - pose that not

cres.

one of them knows that we do so be - cause we love them.

sfz p

MEN.

MEN.

p

Girls, _____ as you know we are wed a - lone to art _____ and it

f

p

breaks our heart but we have to de-vote all we own to art. —

So _____ like the best of good friends we have to part _____ But to

GIRLS.

The image shows a page from a musical score for 'The Song of the Lark'. It features two systems of music. The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and has lyrics underneath: 'ease the smart let us try to forget that we have to.' The piano accompaniment is in bass clef. The second system also has a vocal line in treble clef and a piano accompaniment in bass clef. The piano accompaniment includes a triplet in the first measure of the system. The music is written in a key with one flat (B-flat) and a common time signature (C). The paper is aged and yellowed.

P By the

side of the mill with its sails hang-ing still and the bridge so

quaint, ——— We've been pos - ing for hours with our bas - kets of flow'rs, as they

paint, paint, paint; ——— But from art ——— let us

part, ——— but from art let us part, let us part, but from art, let us

Allegro marcato.

part. _____

poco pesante.

f pochissimo rit. a tempo.

E - nough of work, let us have a lit - tle pleas - ure now, _____ for it will

rit.

soon be noon _____ and we're real - ly ver - y hun - gry, _____ and thir - sty,

rit.

a tempo.

If you don't know what to or - der we will show you how, _____ cold meat and

beer right here, — Shall we go and have it now? —

MEN

But we are

broke, 8..... and lunch-eons are ex - pen - sive!

It would be

GIRLS.

But they will

nice if we but had the price. —

Poco rubato.

trust you if you'll just ex - plain there

MEN.

If they would

pp

GIRLS.

We know we

trust us, you might drink cham - pagne there .

GIRLS.

We're thir - sty

might, _____

MEN.

You shall to - night! _____

p

now, We're thirst - y now, we're thirst - y

Don't make a row.

pesante.

thirst - y thirst - y. *ff* E - nough of work let us have a lit - tle

ff It would be

a tempo.

f

pleas - ure now, for it will soon be noon

nice if we on - ly had the price e - nough of

rit.

and we're real - ly ve - ry hun - gry and thirst - y.

work let's have a lit - tle pleas - ure

a tempo.

E - nough of work, e - nough of work, let's have a

now. E - - nough of work, let's have a

a tempo.

lit - tle pleas - ure now, we'll show you how

lit - tle pleas - ure now, we'll show you how

come let us go and have it now; let us have a lit - tle

come let us go and have it now; let us have a lit - tle

Piu mosso.

fun, let us have a lit - tle fun, it will soon be

fun, let us have a lit - tle fun, it will soon be

8

noon! Let us have a lit - tle fun, let us have a lit - tle

noon! Let us have a lit - tle fun, let us have a lit - tle

8

fun, Oh, come, e-nough of work
fun, Oh, come let us have a lit-tle

8

e - nough of work, e - nough of
fun, let us have a lit - tle fun, e - nough of

work, come let us have a lit - tle fun! Oh! come.
work, come let us have a lit - tle fun! Oh! come.

Presto.

Oh!
Oh!
come.
come.

Presto.
ff

This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and two piano staves. The vocal parts enter in measure 3 with the lyrics "Oh!" and "come." in measure 4. The piano accompaniment begins in measure 1 with a rhythmic pattern of eighth and sixteenth notes. The tempo is marked *Presto.* and the dynamic is *ff* (fortissimo).

8-----

This system contains measures 5 through 8. The vocal parts continue their melodic lines, while the piano accompaniment provides a steady rhythmic foundation. A fermata is placed over the eighth measure of the piano part, indicated by a dashed line and the number "8".

8-----

This system contains measures 9 through 12. The piano part features a series of chords and moving lines, with a fermata over the twelfth measure. The vocal parts continue their melodic development.

No 2.

Mignonette.

Tina and girls.

Tempo di marcia.

Piano.

Piano introduction in B-flat major, 2/4 time. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte), *sfz* (sforzando), and *f* (forte). The key signature has two flats (B-flat and E-flat).

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I'll tell you all her his - to - ry, There is - nt a - ny mys - te - ry re - To man - a - gers she'll on - ly say, There's nothing do - ing, on your way This". The piano accompaniment features a steady bass line with chords in the right hand.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "gard - ing Mign - on - ette, She's haugh - ty Mign - on - ette, Re -". The piano accompaniment continues with a steady bass line and chords in the right hand.

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "now up - on the stage And she's at pres - ent all the rage And she's a porters crowd round her door! She sees them all and sends for more. For". The piano accompaniment continues with a steady bass line and chords in the right hand.

blonde, a bleached bru - nette. She's pret - ty, she's pe -
they're her one best bet! Mod - istes are ver - y

tite, With dain - ty head and ti - ny feet, She has a fig - ure that would
glad to furn - ish dress - es for the ad, And they have named for her the

make a saint for - get. She wears the lat - est clothes And
lat - est ci - gar - ette. The a - gentssend her wines in

ev' - ry - where she goes You'll hear them whis - per, that is Mign - on - ette.
hopes that when she dines, Their brand may be the choice of Mign - on - ette.

rit. *atempo.*

For Mign-on - ette is a sou - brette,

GIRLS.

For Mign-on - ette is a sou -

And in the pa - pers she is called "The peo - ple's pet!"

brette.

But she is pet - ted too in pri - vate And she hopes to soon ar -

rive at A po - si - tion in a most ex - clus - ive set. _____

My

— For she has met a bar - o - net

word! For she has met a bar - o -

Who just for love of her has run him - self in debt.

net in debt you

She has a fine ti - ar - a - ra - ra And an au - to tour - ing

bet.

8--

car, A ver - y thrift - y girl is Mign - on - ette

rit. *a tempo.*

For she has met a bar - o -

For she has met a bar - o - net

rit. *a tempo.*

net.

Who just for love of her has run him-self in debt;

She has a fine ti - ar - ra - ra - ra And an au - to tour - ing

car, A ver - y thrift - y girl is Mign - on - ette.

You Never Can Tell About a Woman.

No 3.

The Burgomaster and Willem

Grazioso. 775

Piano. *mf*

The piano introduction is in 3/4 time, marked 'Grazioso' and 'Piano' with a mezzo-forte (mf) dynamic. It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. A fermata is placed over the final measure of the introduction.

BURGOMASTER.

You can tell a-bout the weath-er, if it's going to rain or shine! You can
I re-men-ber on our hon-ey-moon my darl-ing lit-tle wife, Said

The first system of the song features the vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line is in 3/4 time, with lyrics written below the notes. The piano accompaniment consists of chords and single notes. A piano (p) dynamic marking is present in the bass staff.

fig-ure on the mark-et and you're apt to get a line! You may
"dear-est, if I died would you stay sin-gle all your life?" And

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "fig-ure on the mark-et and you're apt to get a line! You may" and "dear-est, if I died would you stay sin-gle all your life?" The piano accompaniment continues with chords and single notes. A piano (p) dynamic marking is present in the bass staff.

hand - i - cap the hors - es. and per - haps you'll "dope 'em out," But to
when I an - swered "No," I think that I a - gain should wed," She cried

WILLEM.
fig - ure on a wom - an is to al - ways be in doubt! The
and cried and sob - bed and sighed un - til her nose was red! I

trou - ble is you cant tell what they want from what they say, And -
had the same ex - per - i - ence, but just the oth - er way, My

what they want to - mor - row is - n't what they want to - day. If
wife and I had had an aw - ful fuss that ver - y - day. She

you do what they tell you, why you on - ly make them mad, And
 said "If I should die would you sel - ect an - oth - er bride?" And

rit. if you do the op - po - site you're sure to get in bad. For you
 when I said "You bet your life I would - nt," How she cried!

colla voce.

BOTH.

nev - er can tell a - bout a wom - an, Per -

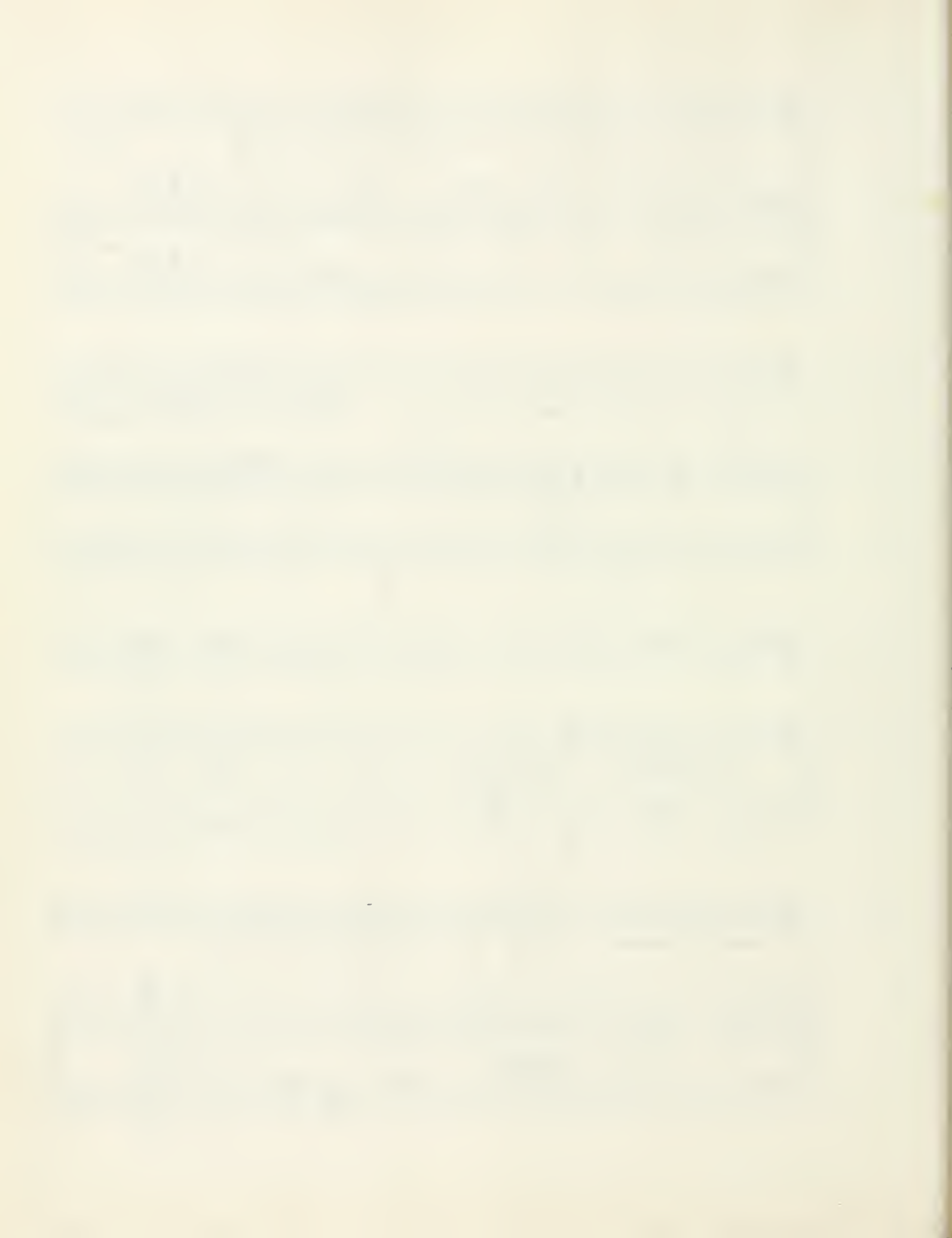
haps that's why we think them all so nice, You nev - er find two a - like

a - ny one time and you nev-er find one a - like... twice. You're

nev-er ver-y cer-tain that they love you, You're oft-en ver-y cer-tain that they

rit.
don't, The men may fan-cy still, that they

a tempo. (bus.)
have the strong-est will, But the wom-en have the strong-est "wont"!



No 4.

Whistle It.

TRIO.

Kid, Con and Tina.

Allegro poco moderato.

Piano

(TINA.) There
(KID.) There's
(CON.) Oh!

Whistle. { 1st Verse KID & CON.
2nd Verse TINA & CON.
3rd Verse KID & TINA.

is - nt a - ny word a girl can use when she is mad.
no. one makes you tireder than the man who knows it all.
Wil - lie Jones he found a stick of dy - na-mite one day.

A man may say most a - ny-thing it does - n't sound so bad.
The things you'd like to call him would - n't list - en well at all.
Says he "I'll bore some holes in this and make a flute and play."

Whistle, { 1st KID & CON.
2nd TINA & CON.
3rd All whistle with bus. of playing flute.

A wom-an may be an-gry but by
You buy a bunch of stocks be-cause you
He start-ed on his bor-ing with a

cus-tom she is bound, To be a per-fect la-dy and she
think that they are low, You find you nev-er knew how ver-y
piece of red-hot wire, Of course it was an aw-ful chance but

rit
must-n't make a sound. But just let some-thing hap-pen when there's
low a stock could go, Next day your friend comes round and smiles and
Wil-lie took a "flier," Now this is the se-lec-tion that was
rit. *poco tranquillo.*

Whistle, together.

piu rit.

no - bod - y a - round.
 says I told you so.
 ren - dered by the choir.

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts begin with the lyrics "no - bod - y a - round. says I told you so. ren - dered by the choir." The piano accompaniment starts with a *piu rit.* marking and transitions to *pp a tempo.* The key signature has one flat (B-flat), and the time signature is 2/4.

Dance.

The second system of the musical score consists of three staves, all for piano accompaniment. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. The key signature remains one flat (B-flat). The system concludes with the marking *D.C. al Fine.* and *marcato.*

No. 5.

A Widow Has Ways.

Bertha.

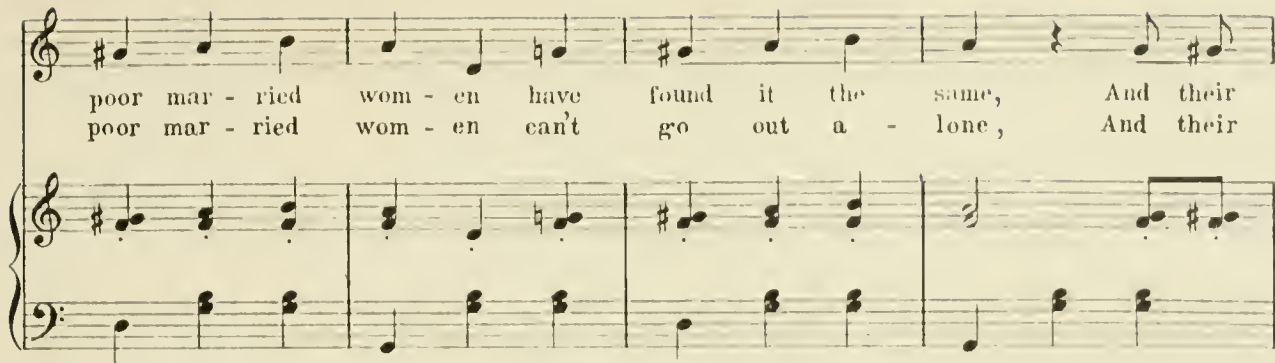
Tempo di Valse.

Pianc. *mf*

Since Ad - am first made Moth - er Eve take the
Young girls must be watched by some old chap - er -

poco meno.

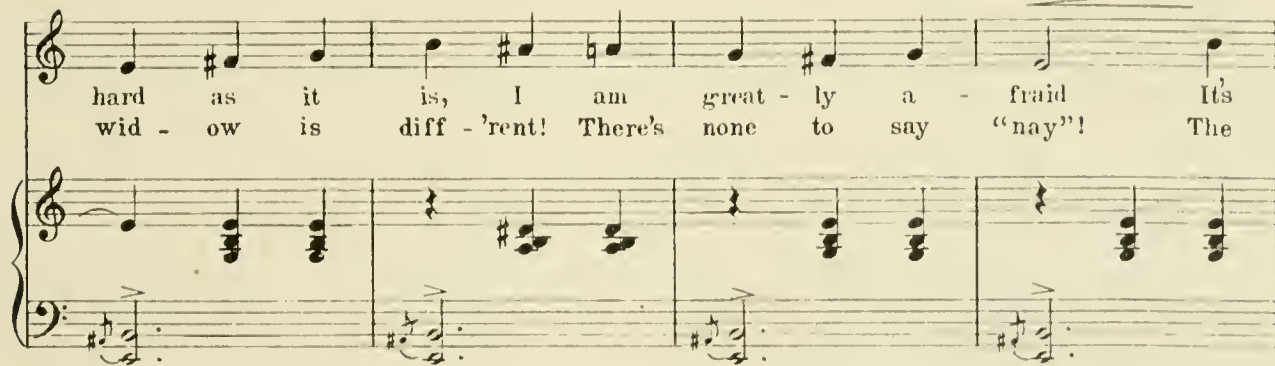
blame one, For that lit - tle af - fair in the gar - den, The
As ug - ly and cross as they make them, The



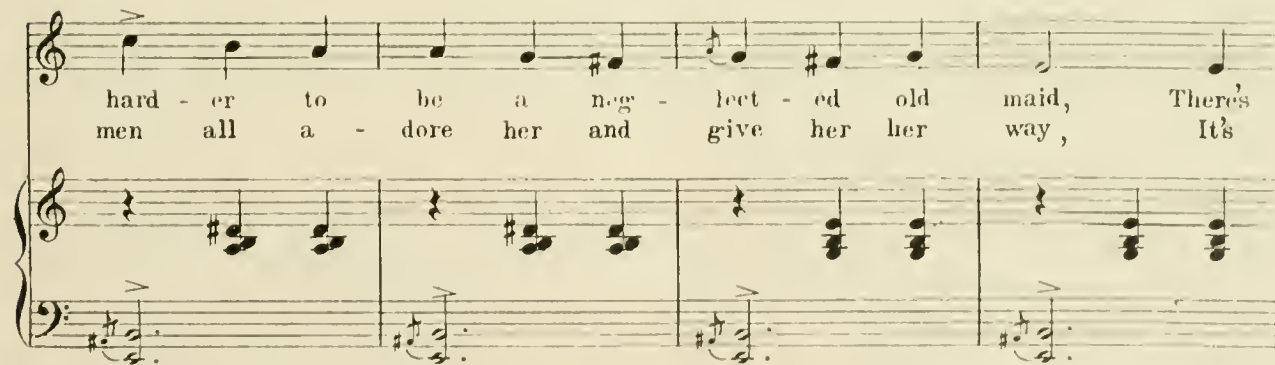
poor mar - ried wom - en have found it the same, And their
poor mar - ried wom - en can't go out a - lone, And their



mis - sion in life is a hard 'un! But
stu - pid old hus - bands won't take them. A



hard as it is, I am great - ly a - fraid It's
wid - ow is diff - 'rent! There's none to say "nay"! The



hard - er to be a neg - lect - ed old maid, There's
men all a - dore her and give her her way, It's

poco rit.

no oth - er state I would will - ing - ly trade For that of a
this man to mor - row and that man to - day, And each one be -

poco rit.

rit. *poco rit.*

wealth - y young wid - ow. ——— For a wid - ow has ways, don't you
lieves he's the real one! ———

rit. *poco rit.*

a tempo. *rit.* *a tempo.*

see! ——— Her ex - pe - ri - ence pays, don't you see! ———

a tempo. *espressivo.* *rit.* *a tempo.*

— She knows bet - ter now than to mar - ry a - gain, She

poco rit.

knows bet - ter how to in - vei - gle the men. But the girls can't ac -

poco rit.

a tempo. *rit.*

count for the craze, _____ And they won - der what sys - tem she

a tempo. *rit.*

a tempo.

plays; _____ It would sim - ply be vain to at - tempt to ex -

a tempo.

molto rit. *a tempo.* *molto rit.* *D.C.*

plain; But a wid - ow has ways. _____

sffz molto rit. p a tempo. molto rit. sfz D.C.

No 6.

"The Isle of our Dreams"

Doris and Gretchen.

Piano.

DORIS.

When my heart grows faint and wea-ry, — when the

world goes sad - ly ill, — It is sweet to hear you,

GRETCHEN.

dear-rie — whisper that you love me still. — It is

sweet to talk with you, dear, — of the woods and crys - tal

streams, — and the ros - es wet with dew, dear, — in the

GRETCHEN.

is - land of our dreams. — In the beau - ti - ful isle of our

DORIS.

rubato.

dreams, dear, there is nev - er a sor - row or pain, Eve - ry

a tempo.

trou - ble and care quick - ly van - ish - es there and

all is made hap - py a - gain. So we'll

leave this cold wea-ry old world, dear, where there's noth-ing that's quite what it

rubato.
a tempo.

seems, And we'll sail o'er the sea where for just you and me there's a

poco accel.
molto rit.
molto rit.

home in the isle of our dreams!

dim e molto rit.
molto rit e dim.

No 7.

Go While the Goin' is Good.

Con. Kid, Tina and Bertha.

PIANO. Moderato.

Big Jim was a sport-in, in-di-vi-du-al, a
Big Jim he cher-ished a con-vic-tion, He could

reg'-u-lar gamb-lin' man! And if you
beat the mar-ket too! Right here he

played with him he did you all as on-ly a gamb-ler
found it was a fic-tion And his sys-tem would hard-ly

can. _____ Cuz Jim he al - ways got the mo - ney on a
do. _____ He won at first, but when at last he got to

sys - tem that he played, _____ His ex - pla -
gam - blin' might - y bold, _____ They took it

na - tion may be fun - ny, but I'll tell you what he said. _____
off of him so fast he could feel him - self catch ing cold _____

You'll

You'll

rit. *molto rit.* *poco a poco a tempo.*

al-ways have the price if you take this ad-vice!

al-ways have the price if you take this ad-vice!

poco a poco a tempo.

a2 *a2*

Al-ways go while the go-in' is good, dont wait to e-ven say a-

Al-ways go while the go-in' is good, dont wait to e-ven say a-

a tempo.

unis.

dool! for if you stay there is on-ly one way, they're

dool! for if you stay there is on-ly one way, they're

bound to put a crimp in you. That a gamb - lin' gent has a

bound to put a crimp in you. That a gamb - lin' gent has a

Piano accompaniment for the first system, featuring a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff includes eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment.

large per - cent is a fact that is un - der - stood! So

large per - cent is a fact that is un - der - stood! So

Piano accompaniment for the second system, continuing the musical theme with similar rhythmic patterns and harmonic support for the vocal lines.

cash right in just the minute you win and go while the go-in' is good!

cash right in just the minute you win and go while the go-in' is good!

Piano accompaniment for the third system, concluding the page with a final chord marked *sfz* (sforzando) in the bass staff.

No 8.

Ensemble.

Allegro molto.

Piano. *pp*

cresc.

sempre cresc.

sf

CHORUS.

SOP. & ALTO.

TEN.

BASS.

An ac - ci - dent!

An ac - ci - dent!

An ac - ci - dent!

ac - ci - dent! What hap - pened, what hap - pened who knows? _____

who knows? _____ A

What hap - pened, what hap - pened who knows? _____ A

who knows? _____

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble

crash! crash! An ac - ci - dent! An ac - ci - dent! An ac - ci - dent!

ac - ci - dent! What hap - pened, what hap - pened who knows? w knows? What hap - pened, what hap - pened who knows? We who knows? We

stop with in - de - cis - ion and with dread. With ter - ri - ble dread we are

filled! It

we are filled! Two au - tos in col - lis - ion and may-

may be that some one is killed An ac - ci - dent! an

be some one's killed An ac - ci - dent! an

ac - ci - dent! A crash a smash a ter - ri - ble crash An ac - ci - dent! an

ac - ci - dent! A crash a smash a ter - ri - ble crash An ac - ci - dent! an

ac - ci - dent! A crash a smash A ter - ri - ble crash Ah! see they now ap -

pear! 'Twill ver - y soon be clear! They now ap - pear 'twill

soon be clear they're here!

Andante maestoso.

COMTESSE.

Ne par-lez pas! — ne par-lez pas! — je

f

rage — a c'est af-freux! — O ciel! o ciel! o ciel!

LAWYER.

Mad-

ffz

f

Je rage — ma-lig-ne bête —

ame! I pray! Madame!

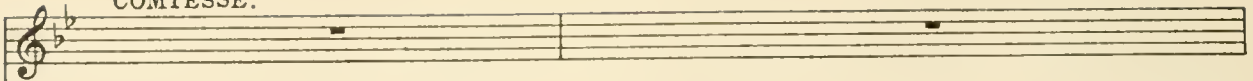
DAUGHTERS.

Oh

ffz

f

COMTESSE.

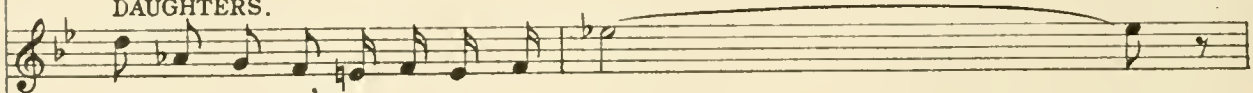


TINA.



Lots of trou-ble seems a - brew - ing

DAUGHTERS.



fa - ther dear! don't get in such a state! _____

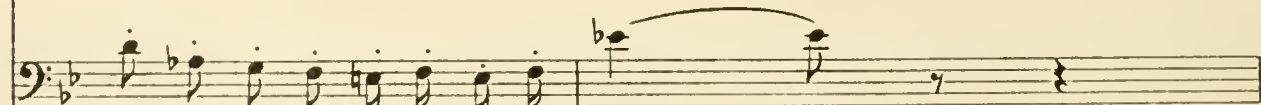
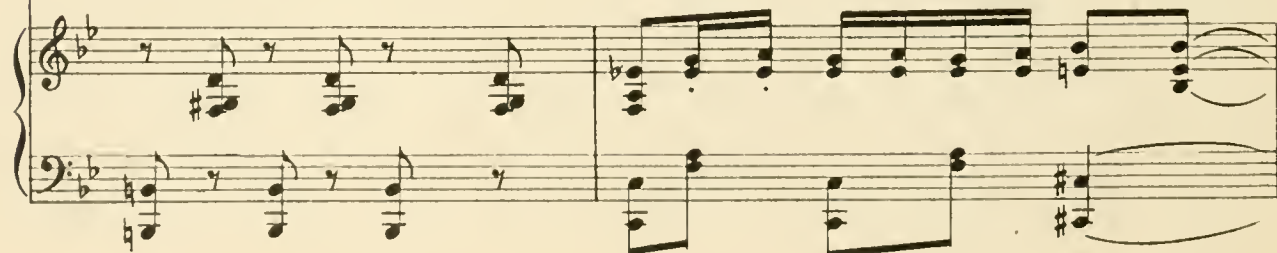
SONS.



O

*Je vous de -*

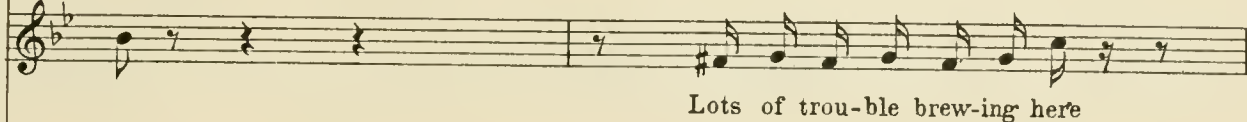
And there'll soon be some - thing do - ing _____

*chere Maman! ne per-dez pas la tête* _____

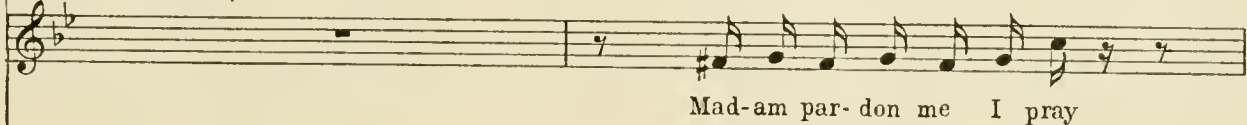
COMTESSE.



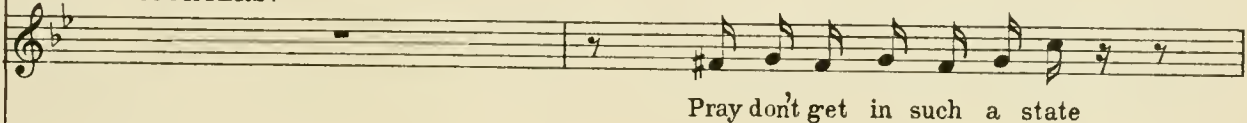
TINA.



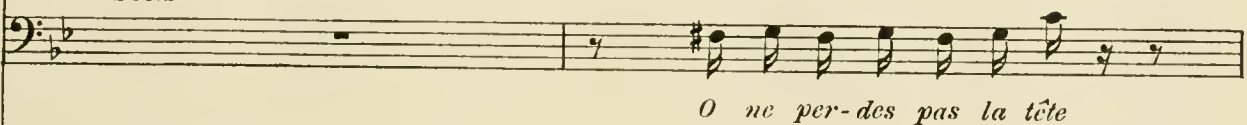
LAWYER.



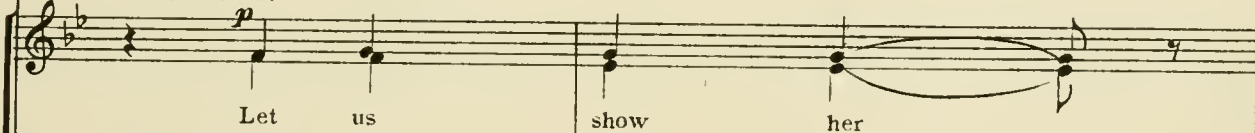
DAUGHTERS.



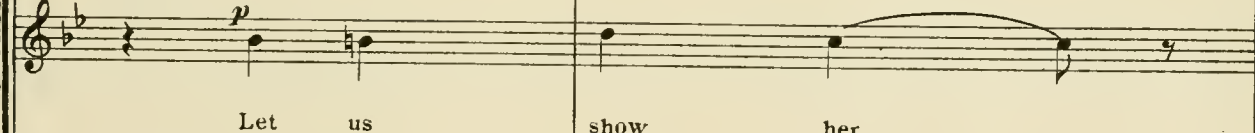
SONS.



SOP. & ALTO.



TEN.



BASS.



CHORUS.



bête ————— *je vous ab - hore!*

Soon be some-thing do-ing here Ha! ha! There's lots of

But I had the right of way my word ——— There's lots of

For the dam-age was-n't great Pa - pa ——— oh dear pa-

Mon-sieur nest pas tellement bête Ma - man ——— O chere Ma-

Imitating the Comtesse

p how she acts ——— *ff* Don't say a

p how she acts ——— *ff* Don't say a

p *ff*

Je rage — a c'est af-

trou - - ble brew-ing here — There's some - - thing do-ing

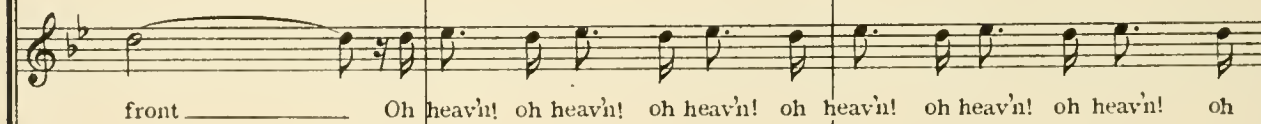
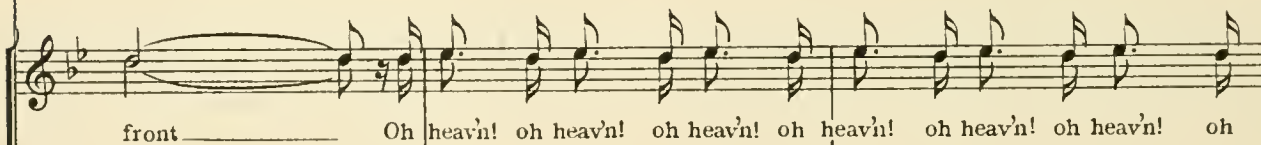
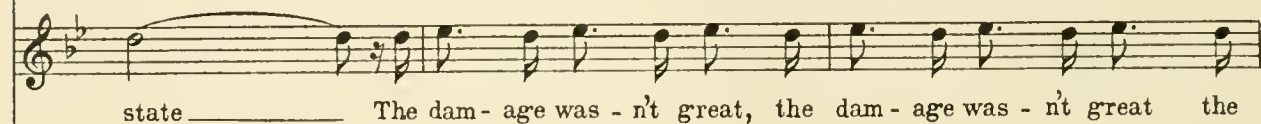
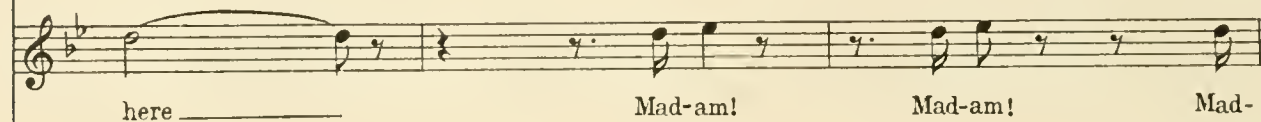
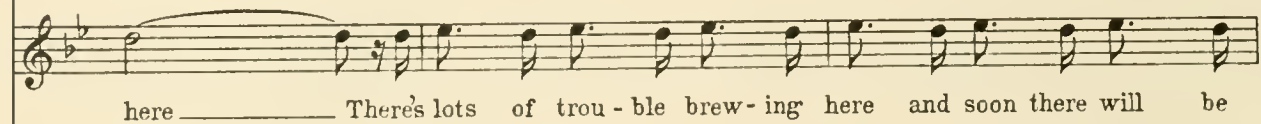
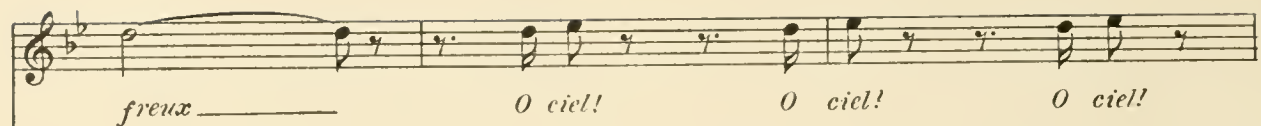
trou - - ble brew-ing here — There's some - - thing do-ing

pa — Oh dear pa - pa — don't get — in such a

man — O chere Ma-man — ne per - - - des pas la

word! — don't say a word — I rage — at such af-

word! — don't say a word — I rage — at such af-



je rage — je vous ab - hore!

some - - - thing do - ing here! May I sug-gest you take a well deserv-ed

am! — I pray Mad - am!

dam - - - age was - n't great!

per - - - dez pas la tête!

mon - - - ster that you are.

mon - - - ster that you are.

colla voce

p

Andantino grazioso. 64 When You're Pretty And The World Is Fair.

rest!
DAUGHTERS.

SONS.

When you're pret-ty and the world is fair Why be both-ered by a

oui! oui!

thought or care! For to wor-ry is to dou-ble trou-ble ther'e'll be e-nough of that here

si si *elles sont charmantes*

aft - er! Mer - ry youth is like the

Char - mantes! *Char - mantes!*

pp unis.

CHORUS.

While the world is bright and fair why be trou - bled by a

While the world is bright and fair why be trou bled by a

pp

month of May! And old age is like De - cem - ber gray . So we'll dance and sing and

oui! oui! *si! si!*

care ?

care ?

play and be hap - py while we may Life was made for love and

et très pi - -

laugh - ter! _____ is fair _____

quantés, oui! oui! _____ Char - mantes _____

When you're pretty and the world is fair Why he both-ered by a

is fair _____

or care _____ There'll be e-nough of that here -

pi - quantés _____ elles

thought or care For to wor-ry is to dou-ble, trou-ble There'll be e-nough of that here -

or care _____ Why both-er or care

aft - er e - nough of
sont char - mantes, elles sont char -
 aft - er mer - ry youth is like the
 There will be e - nough of that here - aft - er

p

care like May so gray
mantes Oui! oui! si si
 Month of May And old age is like De - cem - ber gray, So well dance and sing and
 of May is like De - cem - ber gray

play while we may.

char - - mantes pi quantes!

play we'll dance and sing and play be hap-py while we may.

So we'll dance and sing and play be hap-py while we may.

p sempre dim.

dim. al Fine.

ppp

Detailed description: This is a musical score for a song, page 68. It features vocal lines and piano accompaniment. The key signature has one sharp (F#). The score is divided into several systems. The first system shows the vocal melody with lyrics 'play while we may.' and the piano accompaniment. The second system continues the vocal melody with lyrics 'char - - mantes pi quantes!' and the piano accompaniment. The third system shows the vocal melody with lyrics 'play we'll dance and sing and play be hap-py while we may.' and the piano accompaniment. The fourth system shows the vocal melody with lyrics 'So we'll dance and sing and play be hap-py while we may.' and the piano accompaniment. The fifth system shows the piano accompaniment with a dynamic marking of *p sempre dim.* The sixth system shows the piano accompaniment with a dynamic marking of *dim. al Fine.* The seventh system shows the piano accompaniment with a dynamic marking of *ppp*.

No 9.

Finale I.

Andante. Franz sits down on mill step. *Spoken:* "A pleasant life I lead — no sleep for 48 hours and none in sight (shows great fatigue)"

Piano. *pp*

draws pipe from pocket lights a match draws at pipe

poco sf *poco sf* *p*

puffs smoke Well, all things come to him who waits if he waits on himself.

pp *molto rit.* *lunga* *pp*

Dolcissimo. *Spoken:* Burgomaster Franz & Tina his wife, (yawning) It sounds very good — very good!

pp *ppp* *rit.*

(Increasing drowsiness.) (Tries to light a match.)

pp *poco sf* *poco sf*

(Draws fretfully at pipe.) (Puffs imaginary smoke.) (Almost asleep.)

p *molto rit.* *pp*

(Looks towards him with a sudden start.) (Reassured he smiles.)

Allegro molto moderato. *poco rit.*

ppp *a tempo.*

Andante. (Droops his head.) (falls asleep.) (He smiles in his

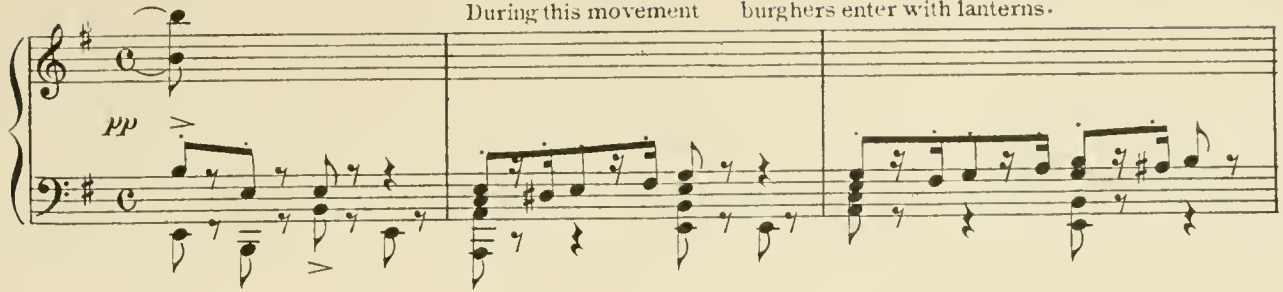
poco a poco ralle dim. *quasi dim.* *pp quasi campani.*

sleep as if hearing his wedding bells.)

ppp a tempo.

Allegro moderato molto misterioso.

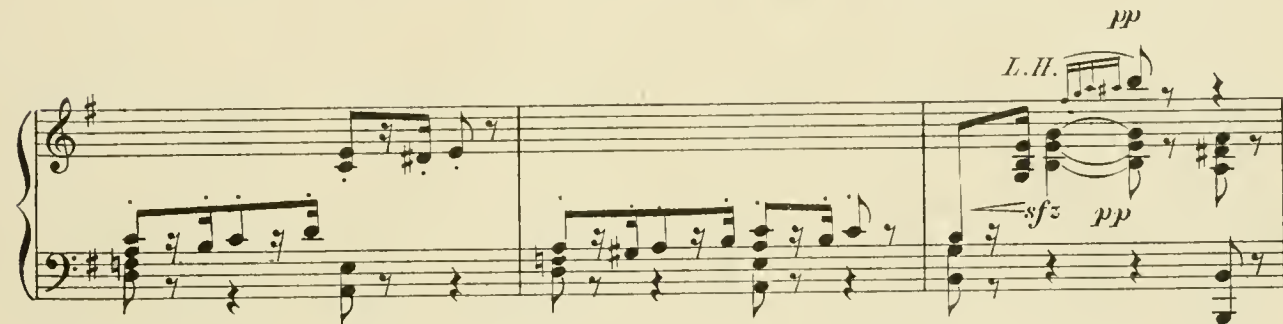
During this movement burghers enter with lanterns.



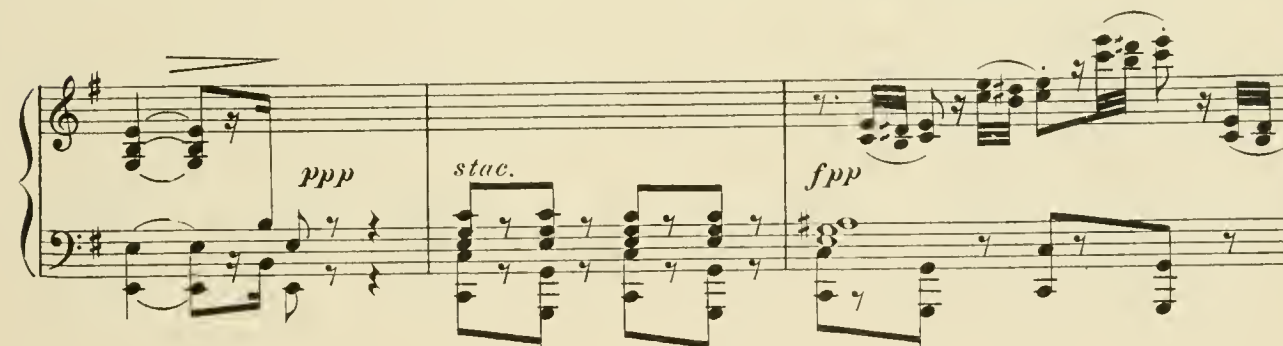
First system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time (C). The bass staff begins with a piano (*pp*) dynamic and a forte accent (>) on the first note. The music consists of eighth and sixteenth notes.



Second system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time (C). The bass staff has a piano (*pp*) dynamic. The music continues with eighth and sixteenth notes.



Third system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time (C). The bass staff has a piano (*pp*) dynamic. The music continues with eighth and sixteenth notes.



Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time (C). The bass staff has a piano (*ppp*) dynamic. The music continues with eighth and sixteenth notes.



Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time (C). The bass staff has a piano (*ppp*) dynamic. The music continues with eighth and sixteenth notes.



pp

pp

The first system of the piano introduction in G major. It features a treble and bass staff. The bass staff has a steady eighth-note accompaniment, while the treble staff has chords and some melodic fragments. The dynamic is marked *pp* (pianissimo).

atempo.

ppp

pp dolcissimo.

pp

The second system of the piano introduction. It continues the accompaniment and introduces a more melodic line in the treble staff. The dynamics are *ppp*, *pp dolcissimo.*, and *pp*. The tempo marking *atempo.* (ad libitum) is present.

Gretchen appears at the window of the mill.

The third system of the piano introduction, showing the continuation of the accompaniment and the melodic line in the treble staff.

Moonbeams.

GRETCHEN.

The

ppp

The vocal entry and piano accompaniment for the song 'Moonbeams'. The vocal line (Gretchen) enters with the lyrics 'The'. The piano accompaniment is marked *ppp* and features a simple harmonic accompaniment.

Andantino semplice.

day is gone and the night comes on, And the birds have sought their

pp

nest The shadows fall in a dark - ning pall And the

wea - ry world's at rest. The stars are a - wak - en - ing

one by one The whis - per - ing breez - es are still, The

moon shin-ing bright with a ra - diant light, Is sil - ver - ing val - ley and

hill. Moon-beams shin - ing— soft a - bove

pp a tempo.

rit. *pp dolcissimo.*

Let me beg of— you! Find the one I— dear - ly love!

Tell him I'll e'er be— true. Fate may part us—

pp

years may pass! Fut-ure all un - - known! Still my love shall

poco rit. ev - er prove Faith-ful to him a - - lone. *a tempo.* Oh!

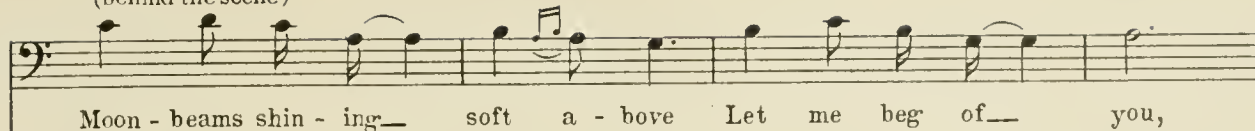
Poco animato. wan-der-ing wind won't you quick-ly find my dear one wher-e'er he may be? And

bring me the mes-sage he fain would send, I know he is dream-ing of me! *rit.* *pp*

Tempo I.

77

DORIS.
(behind the scene)

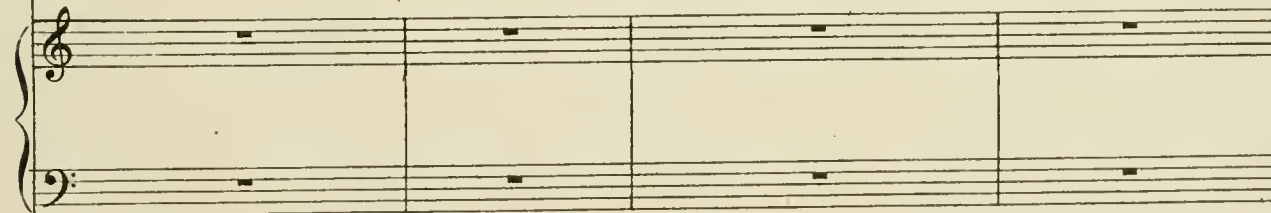
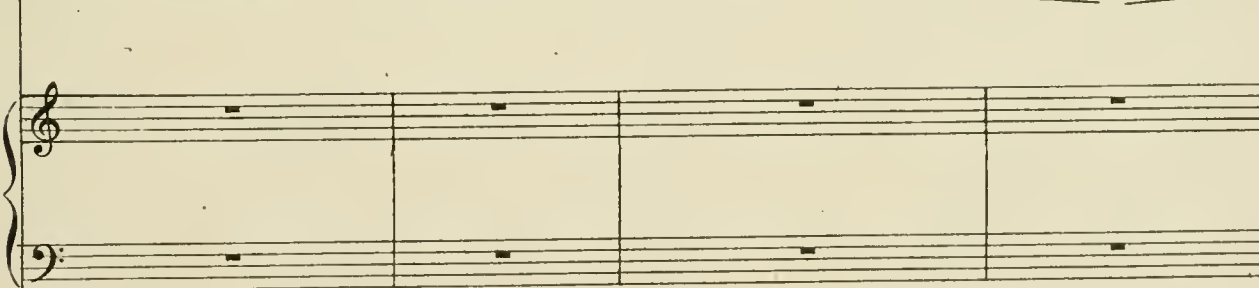
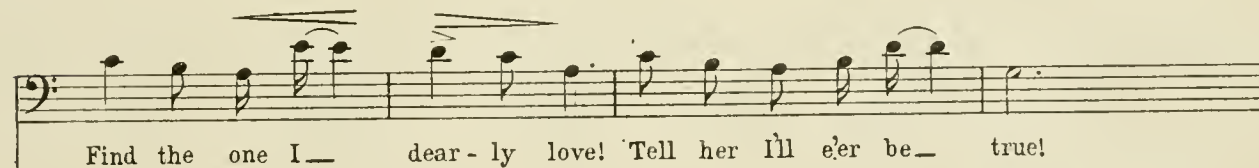
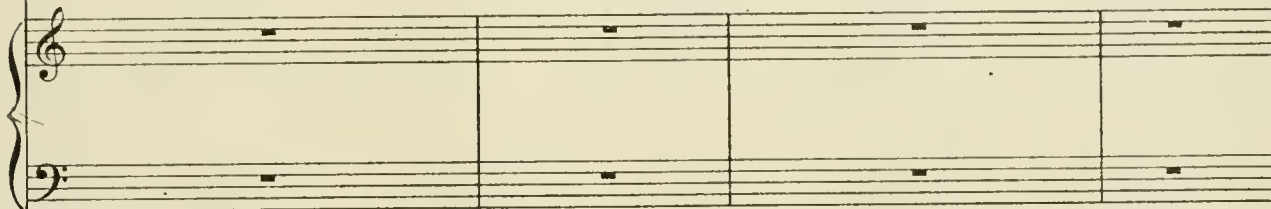


TEN.

Moon - beams shin - ing— soft a - bove Let me beg of— you,

BASS.

MALE CHORUS.



GRETCHEN.

pp

Ah!

DORIS.

Fate may part us,— years may pass Fut - ure all un - known!

Fate may part us,— years may pass! Fut - ure all un - known!

Still my love shall ev - er prove Faith-ful to her a - - lone.

Still my love shall ev - er prove Faith-ful to her a - - lone.

Allegro moderato.
molto misterioso.

ppp

marc. pp

ff *pp*

pp

CHORUS.

He will shoot! be - ware!

pp

He will shoot! be - ware!

pp

ppp *staccatissimo.* *pp*

Let him if he dare! Stand a - side! _____

Let him if he dare! Stand a - side! _____

Thus de - fied! _____ We may do harm to you.

Thus de - fied! _____ We may do harm to you.

Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go! _____

Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go! _____

sempre cresc ed accel.

Spoken:
The Burgomaster!

ff *crêsc possibile ed accelerando.*

The Burgomaster enters.

BURGOMASTER:
What do ye here! Disperse at once!

ff Fiel

Fiel! (Shouting)

TINA, KID & CON. enter from inn and tip toe quickly behind mill.

ffz fpp a tempo. scherzando.

will be! (to crowd) Back to your homes.

ff Bah!

(to crowd)
What! have you no respect?

Bah!

8

ffz fpp

ff Youdefy your Burgomaster? *ff* Begone or you shall all

No! *ff* yes! *ff*

No! *ff* yes! *ff*

sfz *fpp* *p molto cresc.*

he sent to jail! *Allegro feroce.*

Re - lease your

Re - lease your

accel. *f* *sfz* *sfz*

daugh - ter now too long have you de - layed.

daugh - ter now too long have you de - layed.

fp *sfz*

Re - lease your daugh-ter now too long have you de - layed.

Re - lease your daugh-ter now too long have you de - layed.

sfz

(Burgomaster shows hesitation.)

re - lease her, re - lease her your

Re - lease her the girl your

Re - lease the girl your

sfz *sfz* *sfz*

cru - el - ty will sure - ly be re - paid. Re - lease her, re

cru - el - ty will sure - ly be re - paid. Re - lease her

Re - lease

3 *3*

lease her Your cru - el - ty will sure - ly be re - paid Re -
 the girl Your cru - el - ty will sure - ly be re - paid Re -
 the girl

lease the girl too long have you de - layed Your cru - el - ty will
 lease the girl too long have you de - layed Your cru - el - ty will

sure - ly be re - paid! Con - sent! our cour - age is un - daun - ted That
 sure - ly be re - paid! Con - sent! our cour - age is un - daun - ted That
 accel.

mill you know Sir it is haunt-ed! Re - lease the girl for

mill you know Sir it is haunt-ed! Re - lease the girl for

molto accel.

fff (The Burgomaster starts for the door of the mill.)

Gretch-en must be free! —

Gretch-en must be free! —

sfz

(He opens the door and enters the mill, turns and exclaims "Gone!")

Moderato.

Gone! — gone! —

Gone! — gone! —

sempre accel.

sfz

gone! _____ gone! _____

gone! _____ gone! _____

Curtain.

Allegro brillante.

ffz *ff* *fff tutta forza.*

sfz accel sfz al Fine.

sfz

sfz

End of 1st Act.

No 10.

Opening Chorus.

Allegretto scherzando.

Piano.

Measures 1-4 of the piano introduction. The music is in D major and 2/4 time. It features a lively, scherzando character. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

Measures 5-8 of the piano introduction. The right hand continues with a melodic line, and the left hand features a dense chordal texture. Dynamics include *fp* (fortissimo piano), *cresc.* (crescendo), and *sfz* (sforzando).

SOP & ALTO.

First line of the vocal and piano accompaniment. The vocal part (Soprano and Alto) enters with the lyrics "Why this". The piano accompaniment continues with a rhythmic pattern. Dynamics include *pp* (pianissimo) and *p* (piano).

Second line of the vocal and piano accompaniment. The vocal part continues with the lyrics "si-lence? Was there vio-lence? Or did Jung-fouw Gretch-en sim-ply up and". The piano accompaniment provides a steady rhythmic accompaniment. Dynamics include *sfz* (sforzando) and *p* (piano).

CHORUS.

run a - way! If not real - ly ver - y clear - ly They should

No! no!

stop this sil - ly gos - sip - ing with - out de - lay! But to han - dle such a

That's so!

scan - dal Puts the Burg - o - mas - ter in a ver - y sor - ry plight! You'll dis -

Of course!

cov-er shéd a lov-er And she se-cret - ly e - loped with him last

night. (astonished)
We'll dis cov-er shéd a lov-er and she

se - cret - ly e - loped with him last night, Why this

si-lence? Was there vio-lence? Or did Jung-fotw Gretch-en sim-ply up and

The first system of the musical score. The vocal line (treble clef) contains the lyrics "si-lence? Was there vio-lence? Or did Jung-fotw Gretch-en sim-ply up and". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand. The key signature is D major (two sharps).

The piano accompaniment for the first system, showing the right and left hand parts of the piano. The right hand has a more complex melodic line with many beamed notes, while the left hand provides a steady bass accompaniment.

run a-way? If not real-ly ver-y clear-ly! They should

No! no!

The second system of the musical score. The vocal line continues with "run a-way? If not real-ly ver-y clear-ly! They should" and "No! no!". The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the second system, showing the continuation of the piano part from the first system.

stop this sil-ly gos-sip-ing with-out de-lay. But to han-dle such a

That's so!

The third system of the musical score. The vocal line contains the lyrics "stop this sil-ly gos-sip-ing with-out de-lay. But to han-dle such a" and "That's so!". The piano accompaniment continues.

The piano accompaniment for the third system, showing the continuation of the piano part from the previous systems.

scan-dal Puts the Burg-o-mas-ter in a ver-y sor-ry plight! You'll dis-
Of course!

cov-er shed a lov-er And she se-cret-ly e-loped with him last

sfz *p*

poco più mosso.
night! Yes, we do it is
You don't know that it's so Bet-ter go a lit-tle slow.

p

true just as ev - 'ry - bod - y knew! You'll dis - cov - er she'd a
No she nev - er had a

cresc.

lov - er and she se - cret - ly e - loped!
lov - er and she could - n't have e - loped!

p With her lov - er she e - loped!
p No she could n't have e - loped!

f **Allegro.**

p **Allegro.**
f *scherzando.*

BERTHA. *Recit.*

What's this, i-dle

gos-sip! You should rath-er be a - fraid!

misterioso rit.
Your mis-tress you may nev-er see a - gain, Have you not

heard the le-gend of the mill?

ppp

Segue
The Legend
of the Mill.

The Legend of the Mill.

No 11.

Bertha and Chorus.

Moderato e molto misterioso.

Piano.

The piano introduction is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. The tempo is marked 'Moderato e molto misterioso'. Dynamics include *f* (forte) and *p* (piano).

BERTHA.

Bertha's vocal line is in G major, 2/4 time. The melody starts on a half note G4, followed by a quarter note A4, then a half note B4. The lyrics are: "Old King Jo - hann in days that are gone Was He Wil - hel - min - a sought for his queen, A The night was still but ghost-like, the mill Kept". The piano accompaniment is in G major, 2/4 time, with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. Dynamics include *pp* (pianissimo).

The chorus vocal line is in G major, 2/4 time. The melody starts on a half note G4, followed by a quarter note A4, then a half note B4. The lyrics are: "rul - er of land and sea, A baeh' - lor proud he prin - cess so young and slim! But she loved true a wav - ing its spect - ral arms, And those a - round heard". The piano accompaniment is in G major, 2/4 time, with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, then a half note B2.

The chorus vocal line continues in G major, 2/4 time. The melody starts on a half note G4, followed by a quarter note A4, then a half note B4. The lyrics are: "talked like a crowd And spoke of him - self as 'We,' His sail - or she knew, And planned to e - lope with him. She mys - ti - cal sounds, Which thrilled them with vague a - larms. At". The piano accompaniment is in G major, 2/4 time, with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a half note B4. The bass line starts with a half note G2, followed by a quarter note A2, then a half note B2.

sub-jects quaked with fear when he spake And trem-bled to see his
 ran a-way to Ka-twyl-ann Zee But all of her plans went
 break of dawn the prin-cess had gone But how is a myst-'ry

frown, But a weak-ness he had And it put him to the bad, He loved the
 ill, For King Jo-hann that night ov-er-took her in her flight, And locked her
 still, And at twelve ev-ry night there's a fig-ure all in white, That haunts the

swish of a silk-en gown. Of a
 up in the old Red Mill.
 tow'r of the old Red Mill.

pp He loved the swish

pp He loved the swish

pp

silk - en gown, of a silk - en. gown.

pp the swish!

the swish!

BERTHA.

Jo - hann was a roy - al sort of Don Juan,

molto misterioso.

pp

And his rep - u - ta - tion fright-ened all the la - dies And the

pret - ty ones re - paid his ten - der glanc - es with scorn.

Full loud on his king - ly hon - or he vowed

With a fright - ful oath that by his con - science la - den He would

wed the fair - est maid - en that had ev - er - been born

CHORUS.

Jo - hann was a roy - al sort of Don Juan,

Jo - hann was a roy - al sort of Don Juan,

And he vowed an oath that by his con - science la - den He would

And he vowed an oath that by his con - science la - den He would

wed the fair - est maid - en that had ev - er been born.

wed the fair - est maid - en that had ev - er been born.

ff Fine.
D.S. al Fine.

No 12.

Good-a-bye, John!

Con and Kid.

Moderato.

Piano. *f*

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes. The piece starts with a forte (f) dynamic and ends with a crescendo leading to a fortissimo (sf) dynamic.

Look-a here now, John, I got - a - 'nough of you — You been a

8-

The first system of the song includes a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is in the treble clef.

bad - a - bad - a boy all - a week, What you do - a last-night - a vit dat

8-

The second system continues the song with a vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is in the treble clef.

six - ty cents — A what's de mat' why you no speak? You

The third system concludes the song with a vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is in the treble clef.

smash - a de chair, you pull - a de hair, you soak - a me vit a

stool You tink - a for a min - ute dot a stand - a for dot? You

tink - a I'm a such a big fool? — Good - a -

bye, John, you a - go - ing a - way, You got a bad dis - pos -

ish. Good - a - bye, John, jes - a yes - - - ter-day you

smash - a me vit a dish, You come in de home ven

you vas - a drunk, you cut - a de string me lose-a de monk, Good-a -

bye, John, Get gay - vit me and I make-a for you much troub! —

DANCE. (*Spanish.*)

First system of musical notation. The treble clef staff contains a series of chords and eighth notes, with the instruction *ff brillante.* written below it. The bass clef staff contains a simple eighth-note accompaniment.

Second system of musical notation. The treble clef staff continues with chords and eighth notes, featuring a *ff* dynamic marking. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff continues with chords and eighth notes. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff continues with chords and eighth notes, featuring a *p* dynamic marking. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff continues with chords and eighth notes, featuring *f* and *ff* dynamic markings. The bass clef staff continues with the eighth-note accompaniment.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of several measures with complex chordal textures and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the final measure, which also includes an 8-measure rest indicated by a dashed line and the number 8.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the final measure, which also includes an 8-measure rest indicated by a dashed line and the number 8.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the final measure, which also includes an 8-measure rest indicated by a dashed line and the number 8.



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A dynamic marking of *p poco rit.* (piano, poco ritardando) is present in the final measure, which also includes an 8-measure rest indicated by a dashed line and the number 8.



Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A dynamic marking of *ff animato.* (fortissimo, animato) is present in the final measure, which also includes an 8-measure rest indicated by a dashed line and the number 8.

STOP DANCE.
ENCORE.

Moderato.



No 13.

I Want You To Marry Me!

Tina and Chorus.

Tempo di Valse. *rit* *a tempo*

TINA. When a qui-et young man on the
A girl has to learn ma-ny

Piano. *f* *rite dim.* *pp* *a tempo.*

bach-e-lor plan De-serts the books he likes And
les-sons in turn And some are sad I fear For

quite by the way he dis-cov-ers some day A girl whose looks he
ma-ny may say that they love her each day, With scarce-ly one sin-

rubato.

likes, ——— He'll call and in - vite her to din - ners and shows But
cere, ——— And there - fore I think that her an - swer should be "We're

poco meno.

poco rit. *pp*

molto rit. *a tempo.*

that is - nt ser - i - ous ev - 'ry girl knows, He'll rush her for months but he'll
told to be - lieve on - ly half that we see And noth - ing we hear, so you'll

rit. *a tempo.*

nev - er pro - pose Un - less he is ten - der - ly taught. ——— So
have to show me!" And then if she'd help things a - long She'll

a tempo. *accel.* *a tempo.*

tell him all the mag - ic Of those lit - tle words "we

two" Just teach him how to say, "My dear. The

The first system of the musical score. The vocal line (treble clef) begins with a half note 'two"', followed by a quarter rest, then a half note 'Just', a quarter note 'teach', a quarter note 'him', a quarter note 'how', a quarter note 'to', a quarter note 'say,', a quarter note 'My', a quarter note 'dear.', and a half note 'The'. The piano accompaniment (grand staff) features a bass line with a half note 'two"', a quarter rest, and a series of chords in the right hand.

one I love is you." There's lots of things he

The second system of the musical score. The vocal line (treble clef) begins with a half note 'one', a quarter note 'I', a quarter note 'love', a quarter note 'is', a quarter note 'you."', followed by a quarter rest, then a half note 'There's', a quarter note 'lots', a quarter note 'of', a quarter note 'things', and a half note 'he'. The piano accompaniment (grand staff) continues with chords in the right hand and a bass line.

ought to know But don't for - get to see That

The third system of the musical score. The vocal line (treble clef) begins with a half note 'ought', a quarter note 'to', a quarter note 'know', a quarter note 'But', a quarter note 'don't', a quarter note 'for -', a quarter note 'get', a quarter note 'to', a quarter note 'see', and a half note 'That'. The piano accompaniment (grand staff) continues with chords in the right hand and a bass line.

he cor - rect - ly learns to say, "I want you to mar - ry

The fourth system of the musical score. The vocal line (treble clef) begins with a half note 'he', a quarter note 'cor -', a quarter note 'rect -', a quarter note 'ly', a quarter note 'learns', a quarter note 'to', a quarter note 'say,', a quarter note 'I', a quarter note 'want', a quarter note 'you', a quarter note 'to', and a half note 'mar - ry'. The piano accompaniment (grand staff) continues with chords in the right hand and a bass line. The system concludes with a 'rit.' (ritardando) marking above the vocal line and below the piano accompaniment.

a tempo.

CHORUS.

me!"

(English Girls.)

We'll tell you all the mag - ic of those

(French Boys.)

lit - tle words "we two" We'll teach you how to

oui, tout!

say "my dear! the one I love is you!" There's

c'est vous!

lots of things you ought to learn But don't forget to

see That you cor-rect-ly learn to

si si

say, "I want you to mar-ry me!"

ma mie!

lungu, D.C.

rit.

pp molto rit.

rit.

molto rit.

No 14.

Every Day Is Ladies' Day With Me.

Governor and Male Chorus.

Tempo di marcia.

Piano.

p

sfz

molto cresc.

ff

ffz

sva

The musical score is written for piano and features a 2/4 time signature with a key signature of one flat (B-flat). It begins with a tempo marking of 'Tempo di marcia.' and a dynamic of 'p' (piano). The score is divided into six systems, each with a grand staff (treble and bass clef). The first system includes triplets in both hands. The second system continues with triplets and some single notes. The third system features more complex triplet patterns. The fourth system shows a melodic line in the treble and a supporting bass line. The fifth system includes first and second endings, marked with '1' and '2', and a 'molto cresc.' (much crescendo) instruction. The sixth system concludes with a 'sva' (sustained) marking and a final flourish in the treble, while the bass line provides a steady accompaniment. Dynamics range from 'p' to 'ffz' (fortissimissimo).

L'istesso tempo.

GOVERNOR.

I should like, with-out un-due re - it - er -
It's a fright-ful thing to think of all the

a - tion of the e - go, To ex - plain, how ver - y hard I find it
hearts that I have brok - en, Al - tho' each one fell in love with me with-

is to make my pay go 'round a - mong my vul - gar cred - it - ors! I'm
out the slight-est tok - en that my fa - tal gift of beau - ty had in-

fear - ful - ly in debt For I al - ways have af - ford - ed an - y
flamed her lit - tle heart, But I found that some small fav - or al - ways

thing that I could get! But I must say I've en-joyed the best of
seemed to ease the smart. A po-si-tion for a coun-sin or a

what there is in life; I've been luck-y in my love af-fairs, I've
loan to dear pa-pa, Just a dain-ty dia-mond neck-lace or a

nev-er had a wife! I can sum-mon lit-tle int'-rest in the
pret-ty mo-tor car. But I don't be-grudge the col-lar-ets and

dry af-fairs of state, And the bus'-ness men who call on me are
neck-lac-es of pearls; All the mon-ey that I ev-er saved is

rall. *a tempo.* *3*

'cold - ly left to wait! For ev - er - y day is la - dies' day with
 what I've spent on girls! For ev - er - y day is la - dies' day with

rall. *a tempo.* *3* *8va*

TEN. *me* *3* I'm quite at their dis - pos - al all the
 Ev - er - y day is la dy's day with him!

BASS. *pp* *3*

8va *loco.* *8va*

while! And my pleas - ure it is doub - le if they

He is at their dis - pos - al all the while!

8va *loco.*

come to me in trou-ble For I al - ways find a way to make them

poco rubato. smile, the lit-tle dar - lings! *a tempo.* I've no doubt I should have mar-ried long a -

rubato. *a tempo.* *8va*

go! It's the prop - er thing to do you'll all a -
Doubtless he should have mar - ried long a - go.

8va *loco* *8va*

gree! But I nev - er could find an - y fun in
 It is the prop - er thing you'll all a - gree!

Sua

poco rit. wast - ing all my time on one! *a tempo.* So ev' - ry day is la - dies' day with

f

me! For ev - er - y day is la - dy's day with

f

him. He's quite at their dis- pos - al all the

The first system of the musical score. It consists of a vocal line (soprano and bass staves) and a piano accompaniment (treble and bass staves). The key signature is B-flat major (two flats). The vocal line begins with the lyrics "him. He's quite at their dis- pos - al all the". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand.

time! But I nev - er could find an - y fun, in

The second system of the musical score. The vocal line continues with the lyrics "time! But I nev - er could find an - y fun, in". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand.

poco rit. wast-ing all my time on one, So ev'- ry day is la - dies' day with me! _____
 One! So ev'- ry day is la - dies' day with him! _____
poco rit. *al tempo.* *f*

The third system of the musical score. It includes tempo markings *poco rit.* and *al tempo.*, and a dynamic marking *f* (forte). The vocal line continues with the lyrics "wast-ing all my time on one, So ev'- ry day is la - dies' day with me! _____" and "One! So ev'- ry day is la - dies' day with him! _____". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand.

Because You're You!

No 15.

Bertha and Governor.

Molto moderato.

Piano.

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a simple bass line. The tempo is marked 'Molto moderato'.

BERTHA.

Love is a queer lit - tle el - fin sprite, .

GOVERNOR.

The piano accompaniment for Bertha's first line of lyrics features a melody in the right hand and a bass line in the left hand. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line. The tempo is marked 'p' (piano).

Blest with the dead - li - est aim!

The piano accompaniment for Governor's line of lyrics features a melody in the right hand and a bass line in the left hand. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line.

Shoot - ing his ar - rows to left and right,

Bag - ging the rar - est game,

Fill - ing our hearts with a

glad sur - prise, And

Al - most too good to be true!

still can you tell me why do you love me?

On - ly be-cause you are you, dear!

rit.

poco rit.

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in G major (one sharp). The lyrics 'still can you tell me why do you love me?' are written below it. The second line continues the vocal melody with the lyrics 'On - ly be-cause you are you, dear!'. A 'rit.' (ritardando) marking is placed above the final note. The piano accompaniment is shown in the bottom two staves, with a 'poco rit.' marking at the end.

Slower.

Not that I am fair, dear, Not that I am

Not that you are fair, dear,

Slower.

Detailed description: This system contains the third and fourth lines of the musical score. The tempo is marked 'Slower.' at the beginning. The vocal melody continues with the lyrics 'Not that I am fair, dear, Not that I am' on the top line and 'Not that you are fair, dear,' on the bottom line. The piano accompaniment is shown in the bottom two staves, also marked 'Slower.'.

true, Not my gold - en hair, dear,

Not that you are true, Not your gold - en

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal melody continues with the lyrics 'true, Not my gold - en hair, dear,' on the top line and 'Not that you are true, Not your gold - en' on the bottom line. The piano accompaniment is shown in the bottom two staves.

Not my eyes of blue, When we ask the
hair, dear, Not your eyes of blue,

The first system of the musical score. It consists of a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The lyrics are: "Not my eyes of blue, When we ask the hair, dear, Not your eyes of blue,". The piano part features chords and moving lines in both hands.

rea - son, Words are all too few!
When we ask the rea - son, Words are all too

The second system of the musical score. The vocal melody continues with the lyrics: "rea - son, Words are all too few! When we ask the rea - son, Words are all too". The piano accompaniment provides harmonic support with chords and melodic fragments.

So I know I love you, dear, Be - cause you're you.
few! I love you, dear, Be - cause you're you.

The third system of the musical score. The vocal melody concludes with the lyrics: "So I know I love you, dear, Be - cause you're you. few! I love you, dear, Be - cause you're you.". The piano accompaniment includes a *rit.* (ritardando) marking and ends with a final chord. The lyrics "few!" and "I love you, dear, Be - cause you're you." are split across the vocal staves.

No 16.

The Streets of New York.

Con, Kid and Chorus.

Tempo di Valse.

Piano.

The piano introduction is in 3/4 time, key of B-flat major. It begins with a treble clef staff containing a series of eighth and sixteenth notes, and a bass clef staff with chords. Dynamics include a forte (f) marking and a piano (p) marking.

In dear old New York it's re - mark - a - ble -
 If a spare af - ter - noon you should hap - pen to
 What - ev - er the weath - er is - shin - ing or

The piano accompaniment for the first vocal line consists of a treble and bass staff. The treble staff has chords and some moving lines, while the bass staff provides a steady harmonic foundation with chords and single notes.

ver - y! The name on the lamp-post is un - nec - ess - ar - y! You
 have and you start on a lei - sur - ly stroll up Fifth Av - en - ue,
 show - er - y, That does - nt "cut an - y ice" on the Bow - er - y

The piano accompaniment for the second vocal line continues with a treble and bass staff. It features similar chordal textures and melodic fragments in both hands, supporting the vocal melody.

mere - ly have to see the girls to know what
 There is where with haugh - ty air you'll see them
 Eve - ry night till broad day - light, they dance and

street you're on! Fifth Av - en - ue beau - ties and
 as they walk! With vel - vets and lac - es and
 sing and talk! The girls are all game and they're

dear old Broad - way girls! The tail - or - made shop - pers the
 sab - les en - fold - ing them, real - ly you'll near - ly fall
 jol - ly good fel - lows, They're not ver - y swell but they're

Av - en - ue "A" girls, They're strict-ly all right but they're dif - fer - ent
 dead on be - hold - ing them, luck-y's the earl that can mar - ry a
 none of them jeal - ous, They go it a - lone in a style of their

rit. *piu rit.* *rit.* *piu rit.*

quite, In the diff - 'rent parts of town. _____ In
 girl from Fifth Av - en - ue New York. _____
 own On the Bow - ery in New York. _____

a tempo.

old New York! In old New York! The peach-crops al - ways

a tempo.

fine! They're sweet and fair and on the square! The

maids of Man-hat-tan for mine! You can - not see in gay Pa-

ree, in London or in Cork! The queens you'll meet on

an-y street in old New York.

Dance.

tremolo.

p

f

8va

Entrance

No 17.

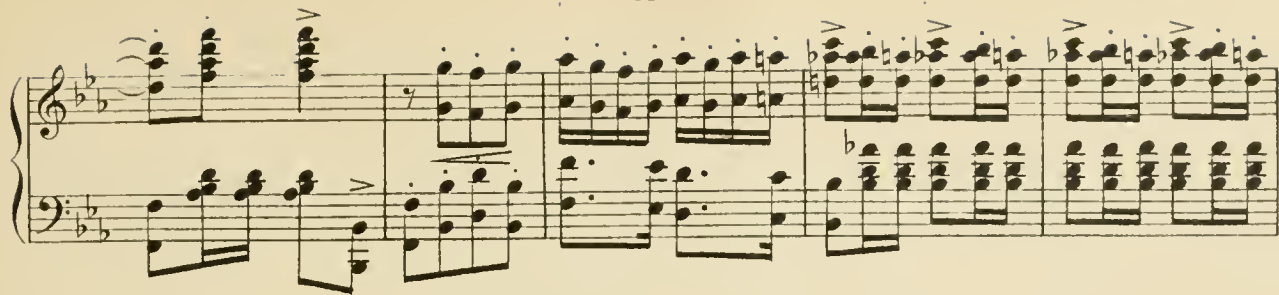
Governor and Wedding Chorus.

Tempo di marcia Moderato.

Piano.

p *Tympani.* *cresc.* *f*

brillante.



CHORUS.

ff

We come ev - e - ry guest in his

We come ev - e - ry guest in his



best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we

best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we



wait with pride to greet the beau-ti-ful bride Whom to -

wait with pride to greet the beau-ti-ful bride Whom to -

day so no-ble a con-sort is tak-ing. So

day so no-ble a con-sort is tak-ing. So

sing joy-ous and loud and be proud not a

sing joy-ous and loud and be proud not a

cloud mars the bliss of the be - tro - thal! May no

cloud mars the bliss of the be - tro - thal! May no

sor - row or strife by an - y chance en - ter their life! the gov - er - nor

sor - row or strife by an - y chance en - ter their life! the gov - er - nor

and his bride!

and his bride!

pesante. *ff animato.*

GOVERNOR.

Sweetly.

My friends I thank you for this first se-

Moderato.

quasi recitative.

lec - tion! Now as a fa - vor, wont you kind - ly

sing the oth - er - us - u - al in this con -

leggiere.

nec - tion, a - bout the "wed - ding - bells that" "glad - ly

rit.

rit.

CHORUS.

ring"

The wed - ding bells ring out! Glad

The wed - ding bells ring out! Glad

poco rit.

Tempo di marcia. un poco animato.

wed - ding bells. Wel - come this day of

wed - ding bells. Wel - come this day of

p

poco rit. *p* Bells.

glad - ness! ban - ish all thought of sor - row and sad - ness!

glad - ness! ban - ish all thought of sor - row and sad - ness!

b

Let ev - ry heart be sing - ing! Glad wed - ding bells be

Let ev - ry heart be sing - ing! Glad wed - ding bells be

ring - ing out their joy! Ding Dong Ding Dong

ring - ing out their joy! Ding Dong Ding Dong

Send - ing their sil - ver-voiced mes - sage far and wide.

Send - ing their sil - ver-voiced mes - sage far and wide.

Ding Dong long life attend our

Ding Dong long life attend our

governor and his bride. ding dong bells ding dong bells ding dong wed-ding bells

governor and his bride. ding dong wed-ding bells ding dong wed-ding bells ding dong wed-ding bells

sempre

dim. ding dong Bells! Bells!

dim. ding dong Bells! Bells!

dim. ding dong Bells! Bells!

pp rit.

sempre piu tranquillo.

sempre dim.

molto rit.

ppp

Finale II.

No 18.

Tempo di Valse. SOLO. *a tempo.*

In old New York! In old New York! The

Piano. *ff piu rit.* *a tempo.*

peach-crops al - ways fine! They're sweet and fair and

on the square! The maids of Man - hat - tan for mine! You

can - not see in gay Pa - ree, in Lon-don or in

Cork! The queens you'll meet on an-y street in

old New York. *ff* ALL In old New York! In old New

York! The peach-crops al - ways fine, They're sweet and

fair and on the square! The maids of Man - hat - tan for

mine! You can - not see in gay Pa - ree, in

Lon - don or in Cork! The queens you'll meet on

an - y street in old New York. *Sua*

First system of music, measures 1-4. The system consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a whole rest. The piano accompaniment is in 2/4 time, starting with a quarter rest, followed by eighth and sixteenth notes. There are four measures in total.

Second system of music, measures 5-8. The system consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a whole rest. The piano accompaniment is in 2/4 time, starting with a quarter rest, followed by eighth and sixteenth notes. There are four measures in total. The word "In" is written below the vocal line in the third measure. The piano accompaniment ends with a double bar line and a 3/4 time signature change.

Third system of music, measures 9-12. The system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a quarter note. The piano accompaniment is in 3/4 time, starting with a quarter note. There are four measures in total. The lyrics "old New York! In old New York! The peach-crops" are written below the vocal line.

Fourth system of music, measures 13-16. The system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a quarter note. The piano accompaniment is in 3/4 time, starting with a quarter note. There are four measures in total. The lyrics "al - ways fine! They're sweet and fair and" are written below the vocal line.

on the square! The maids of Man - hat - tan for mine! _____

— You can - not see in gay Pa - ree, in

Lon-don or in Cork! _____ The queens you'll meet on

an - y street in old New York . _____ *Sra*

rit. *sfz*

If You Love But Me.

Grazioso.

Al-tho' I'm but a girl of sev-en-

Piano. *mf* *mp*

teen, I would so like to be some-one's af-fin-i-ty, I'd

like to have him woo me for his queen, Oh heav'n a-bove! How I could

love! If he would take me in his arms and call me all his own, Im-

a - gine how de - light-ful that would be! For - sak-ing ev - ry oth - er I would

cling to him a - lone, If he would on - ly say he loved but me. _____

Valse lente.

If he'd say that he loved but me! loved but me!

on - ly me! What a par - a - dise life would be! life

The first system of the musical score. The vocal line is on a single staff with a treble clef, containing the lyrics "on - ly me! What a par - a - dise life would be! life". The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The piano part features chords and single notes, with some rests.

would be! _____ When he asked me to name the day!

The second system of the musical score. The vocal line continues with "would be! _____ When he asked me to name the day!". The piano accompaniment continues with chords and single notes, including some rests.

name the day! name the day! I would say right a way, don't de -

The third system of the musical score. The vocal line continues with "name the day! name the day! I would say right a way, don't de -". The piano accompaniment continues with chords and single notes, including some rests.

lay If you love but me. _____ me. _____

1. 2.

The fourth system of the musical score. The vocal line continues with "lay If you love but me. _____ me. _____". The piano accompaniment continues with chords and single notes, including some rests. The system ends with a double bar line and a repeat sign, with first and second endings indicated by "1." and "2.".

unis.

CHORUS.

If you'd say that you love but me! love but

mf

me! on - ly me! What a par - a - dise

life would be life would be!

When you asked me to name the day! name the

When you asked me to name the day! name the

day name the day! I would say right a -

day name the day! I would say right a -

way, don't de - lay if you love but me.

way, don't de - lay if you love but me.

dim.

poco rit.



Musical Comedies and Comic Operas

by

VICTOR HERBERT

THE PRINCESS "PAT"

Book and Lyrics by Henry Blossom

THE ONLY GIRL

Book and Lyrics by Henry Blossom

NAUGHTY MARIETTA

Book and Lyrics by Rida Johnson Young

THE SINGING GIRL

Book and Lyrics by Harry B. Smith

THE RED MILL

Book and Lyrics by Henry Blossom

SWEET SIXTEEN

Book and Lyrics by George V. Hobart

BABES IN TOYLAND

Book and Lyrics by Glen MacDonough

THE TATTOOED MAN

Book and Lyrics by Harry B. Smith

THE FORTUNE TELLER

Book and Lyrics by Harry B. Smith

THE VICEROY

Book and Lyrics by Harry B. Smith

THE LADY OF THE SLIPPER

Book by Anna Caldwell Lyrics by James O'Dea

WONDERLAND

Book and Lyrics by Glen MacDonough

THE ENCHANTRESS

Book and Lyrics by Fred. De Gresac
and Harry B. Smith

MLLE. ROSITA

Book and Lyrics by Joseph Herbert
and Harry B. Smith

MISS DOLLY DOLLARS

Book and Lyrics by Harry B. Smith

THE AMEER

Book and Lyrics by Fred. Rankin & Kirk LaShelle

MLLE. MODISTE

Book and Lyrics by Henry Blossom

BABETTE

Book and Lyrics by Harry B. Smith

OLD DUTCH

Book adapted from the German by Edgar Smith
Lyrics by George V. Hobart

CYRANO DE BERGERAC

Book and Lyrics by Harry B. Smith

THE PRIMA DONNA

Book and Lyrics by Henry Blossom

IT HAPPENED IN NORDLAND

Book and Lyrics by Glen MacDonough

Complete Catalog giving all the individual Vocal and Instrumental numbers from above
productions sent FREE upon request.

M. WITMARK & SONS

1650 Broadway - - - NEW YORK



UNIVERSITY OF ILLINOIS-URBANA
M1503H56R44 C001
THE RED MILL NEW YORK



3 0112 015709600